DAWN OF DC

POISON IVY™

13

WILSON
TAKARA
MARCH
JONES
KAPLAN
PRIANTO
VILLARRUBIA

DATE NIGHT!

Gotham City
27 MILES

AMANITA

17+
MATURE

THE FLASH

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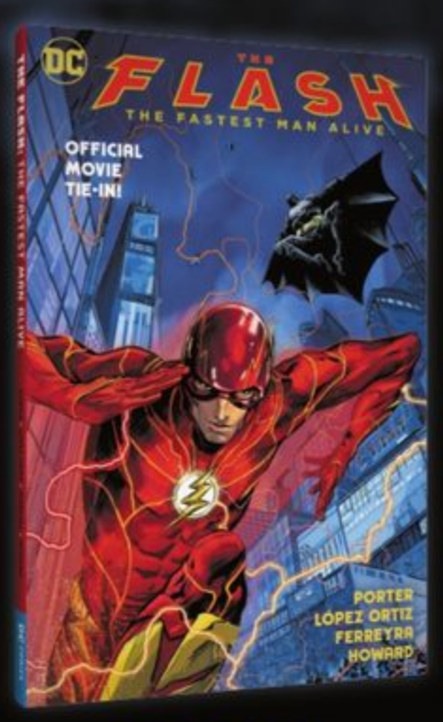
DC

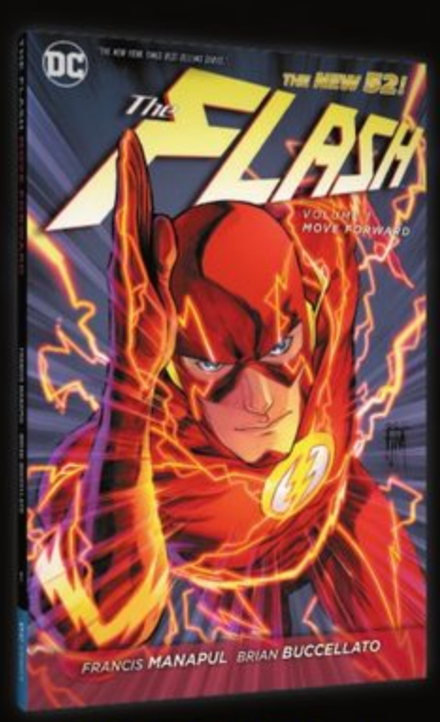
GET UP TO SPEED WITH THESE MUST-READ GRAPHIC NOVELS!

IN THEATERS JUNE 16



THE FLASH: THE FASTEST MAN ALIVE

FLASHPOINT



THE FLASH VOL. 1: MOVE FORWARD

DC COMICS PRESENTS:

POISON IVY

CHAPTER THIRTEEN.

Writer
G. WILLOW WILSON

Artists (P.1, 20-22)
MARCIO TAKARA
(P.2-4)
GUILLEM MARCH
(P.5-11)
KELLEY JONES
(P.12-19)
A.L. KAPLAN

Colors (P.1-4, 20-22)
ARIF PRIANTO
(P.5-11)
JOSÉ VILLARRUBIA
(P.12-19)
A.L. KAPLAN

Letters
HASSAN OTSMANE-ELHAOU

Cover JESSICA FONG

Variant covers
KAI CARPENTER AND FRANK CHO

1:25 Variant cover
MINDY LEE

Swimsuit variant cover
SWEENEY BOO

DC Pride variant cover
CLAIRE ROE WITH TRÍONA FARRELL

Assistant editor
JESSICA BERBEY

Editor
ARIANNA TURTURRO

Group editor
BEN ABERNATHY

BATMAN CREATED BY BOB KANE WITH BILL FINGER

I used to **dream** about this.

Waking up next to **you** every day.

No compromises. No **hiding.** No sneaking around.

Just **you** and **me** and the sun and the **birds.**

GETTIN' UP SO *EARLY?*

PLANTS NEED *MORNING LIGHT.*

BESIDES, I WANT TO GET *REACQUAINTED* WITH THE *CITY* WHILE THE *NIGHT CREATURES* ARE *ASLEEP.*

CAN YA PICK UP SOME *COFFEE* AND *BANANAS* ON YOUR WAY BACK? WE'RE *OUT.*

SURE, LOVE. YOU GO BACK TO *SLEEP.*

Of course, when I **imagined** this life, we were somewhere **safe.**

Somewhere **nobody** knew us.

CHEZ PACO CASTRO BAR

BEST PRICE

But you can't have **everything,** I guess.

So instead we're **here,** in Gotham.

A place I hoped I'd **never** have to set foot in **again.**

A place where learning **not** to **see** things is a **survival skill.**

And learning **not** to be **seen** will save your **life.**

I'm out of **practice.**

I haven't **used** these **skills** in a **long time.**

But I do know **one thing.**

TINK

In this city, you learn **fast.**

SO. YOU'RE **BACK.**

BEEN A WHILE...

...SELINA.

YES, IT *HAS.*

YOU'RE VERY *BRAVE* TO SHOW YOUR *FACE* AROUND HERE, AFTER THE WAY YOU *LEFT.*

VERY BRAVE... OR VERY *SILLY.* I CAN'T DECIDE *WHICH ONE.*

I GUESS WE'LL FIND OUT *TOGETHER.*

YOU *DROPPED* THIS.

THANKS.

YOU SEEM *DIFFERENT.*

I WAS... *NOT* IN A *GREAT PLACE* LAST TIME WE MET.

AND NOW YOU *ARE* IN A GREAT PLACE?

NOT REALLY.

BUT I AM IN *THIS* PLACE. *AGAIN.*

Somehow.

THEN AS A *WELCOME-HOME* PRESENT, I'LL GIVE YOU A *HEAD START.*

THE *BATS* ARE LOOKING FOR YOU.

WHICH *ONES?*

ALL OF THEM. WHEN YOU *DISAPPEAR* FOR A YEAR AND THEN SHOW UP ON *HARLEY QUINN'S* DOORSTEP, PEOPLE *NOTICE.*

Great. Perfect.

Exactly what I needed.

THE THINGS I DO FOR LOVE.

SHERMAN TOONCES HOBBS Nd FUTURE CHIP GIB

I try to convince myself it **won't** be that **bad.**

The **sun** is out. I haven't **murdered** anybody.

If I **stay out** of the way of the **Bat-Family,** maybe they'll stay out of **mine.**

SAWYERS

MAGGIES

CAFE

...Or maybe **not.**

YOU KNOW WHAT? LET'S JUST GET THIS **OVER WITH.**

Here it is. Robinson Park.

My former kingdom.

Full of unpleasant memories.

Well. Maybe not all unpleasant. But many I'd rather forget.

They'll be looking for me here.

A place where we've faced off before.

So I wander along the **old paths.**

Waiting to be **found.**

SWISH

YOU'RE **NOT** GETTING THE UPPER HAND ***THAT*** EASILY.

They think they can **sneak up** on me.

But I know every leaf and blade of grass.

ASH

SO. YOU'VE COME TO AMBUSH ME.

THAT HASN'T GONE WELL FOR YOU IN THE PAST. BUT I GUESS YOU NEVER SUCCEED UNLESS YOU TRY.

ZING

NNGH!

IS THAT SUPPOSED TO *IMPRESS* ME?

NO. JUST A *WARNING.*

WHAT KIND OF *INFECTION* WILL I GET IF I *TOUCH* THAT?

WHY DON'T YOU PICK IT UP AND *FIND OUT?*

I THOUGHT I'D BE ABLE TO *AVOID* YOU *BAT-PEOPLE* THIS TIME OF DAY.

YOU'RE A *PRIORITY.* WHEN WORD GOT OUT YOU WERE *BACK* IN *GOTHAM,* IT CAUSED SOME *CONCERN.*

I'M *NOT* LOOKING FOR *TROUBLE.*

YET.

LEAVE ME ALONE, BATMAN.

YOU HAVE NO IDEA WHAT I'VE BEEN THROUGH.

IF YOUR YEAR WAS HALF AS BAD AS MINE, I CAN GUESS.

WE HAVEN'T ALWAYS BEEN ENEMIES.

ONCE, WE WERE SOMETHING ELSE.

I DON'T WANT A FIGHT. BUT IF YOU CROSS THE LINE, I HAVE TO RESPOND.

THAT'S IT? YOU THREATEN ME AND THEN WALK AWAY?

I'M NOT THE SAME PERSON. YOU'RE NOT THE SAME PERSON.

BUT WE'RE GOING TO PICK UP RIGHT WHERE WE LEFT OFF?

I LEAVE THAT UP TO YOU.

I really hate that man.

Always showing up **right** on time to spoil my **plans.**

...JANET? IT'S **ME.** ARE YOU STILL AT *HARLEY'S?*

I NEED YOU TO THROW A COUPLE OF THINGS IN THE VAN FOR ME...

Ever since I got **back** here, I've been **thinking...**

...a bird may love a fish, but where would they **live?**

Playing house with Harley won't **always** be **safe.** For **her,** or for **me.**

SLAUGHTER SWAMP 1 MILE

I need a second, **secret** place where I can **hide** from **danger.**

Somewhere I can **retreat** to when the **city** gets **too hot.**

Somewhere I can be **close** to the **Green.**

...IT'S *PERFECT.*

Somewhere in the **mud.**

Where **forgotten things** grow.

Slaughter Swamp.

YES. THIS WILL DO NICELY.

In a **swamp,** you can see the entire **life cycle** unfolding around you at **once.**

Plant, animal, fungi, all **connected,** all **part** of one another.

NNGH!

Reminding you of what came **before.** Before cities, before roads.

Before **heartbreak** and **homecoming.**

CREEAAAK

The hunting shack looks **completely abandoned.**

Whoever stayed here didn't **bother** to pack up their **stuff.**

Everything is covered in a layer of **mildew** and **dust.**

Well.

Almost everything.

This is **recent.**

HEY!

THAT'S MINE!

Killer Croc.

Atavistic adversary. Enemy of my enemies.

Not quite a friend.

I don't think.

I just react.

SMAK

THUNK

He's between me and the door.

HNNGH!

CRASH

TING TANG

THUMP

SNIFF

...SO IT'S TRUE. YOU'RE BACK.

HI, CROC.

SORRY 'BOUT ALL THAT. YOU CAUGHT ME BY SURPRISE IS ALL.

YOU SURPRISED ME *FIRST.*

Sorry about your *face.*

AH, IT'S *NOTHIN'.* TAKES MORE THAN *THAT* TO BRING *ME* DOWN.

SO *THIS* IS WHERE YOU'VE BEEN LIVING?

YUP. NICE, RIGHT? COZY.

...SURE. Cozy.

THE *THING* IS, CROC, *I'M* GOING TO NEED TO USE THIS PLACE *MYSELF* FOR THE FORESEEABLE FUTURE.

IS THAT *SO?*

YEAH, IT *IS.*

I'VE GOT *HALF* THE *BATS* IN *GOTHAM* AFTER ME. I NEED AN *ESCAPE* OUTSIDE THE *CITY.*

THAT SOUNDS LIKE A *YOU* PROBLEM.

COME ON. I *NEED* THIS PLACE. YOU'VE GOT *MILES* OF *SEWER* TO *SWIM AROUND* IN.

NOT *ANYMORE.*

EVERYTHING'S BEIN' *REDEVELOPED* INTO *CONDOS.* THAT GUY *LEX LUTHOR* HAS THE DEEDS TO *HALF* OF *DOWNTOWN.*

AND YOUR LITTLE *UNDERGROUND GARDEN* DIDN'T HELP. YOU LEFT IT TO *ROT* AND CLOG UP ALL THE *PIPES.*

...I GUESS I *DID* LEAVE WITHOUT *CLEANING UP.*

OF COURSE, IF YOU WANT TO *HELP* ME GET MY *OLD PLACE* BACK... *THEN* MAYBE I COULD SEE A WAY TO LETTING YOU KEEP *THIS ONE.*

DON'T BE A ***NIMBY,*** CROC. CONDOS ARE ***GOOD.*** GOTHAM ***NEEDS*** MORE HOUSING.

WE SHOULD MOVE ***EVERYBODY*** INTO ***CITIES*** AND ***REWILD*** AS ***MUCH*** OF THE ***REST*** OF THE ***PLANET*** AS ***POSSIBLE.***

ARE YOU FOR *REAL,* LADY?!

THIS AIN'T SOME FEEL-GOOD *SOCIAL HOUSING PROJECT* WE'RE TALKIN' ABOUT!

THESE ARE *LUXURY APARTMENTS* FOR THE *SUPERRICH.* THE BUILDING IS GONNA SIT *EMPTY.* IT'S JUST A PLACE FOR *BILLIONAIRES* TO PARK THEIR *CASH.*

Hmm.

NIMBY MY SCALY ASS.

GO DRINK YOUR *ALMOND MILK* LATTE SOMEWHERE *ELSE.* YOU DON'T *BELONG* HERE.

HEY! I WOULD ***NEVER*** DRINK ALMOND MILK!

DO YOU KNOW HOW MUCH ***WATER*** IT TAKES TO GROW A ***SINGLE ALMOND?***

HOW MUCH *WHAT?!*

WHY DOES TALKIN' TO YOU MAKE ME FEEL LIKE I'M LOSIN' MY MARBLES?

LISTEN, *FORGET* ABOUT THE *ALMONDS.*

I'LL SEE IF I CAN FIND A WAY TO *SHUT DOWN* THIS LUXURY BUILDING PROJECT.

AND IN RETURN, I GET *THIS PLACE.*

AND WE *STAY OUT* OF EACH OTHER'S *WAY,* FROM NOW ON.

DEAL?

...SURE. DEAL.

DOWNTOWN GOTHAM

THE NEXT MORNING.

This city has a way of getting under your **skin.**

You leave. You make **plans.** You decide **never** to **return.**

Then, almost **against** your **will,** you're **back,** and you owe a favor to a guy shaped like a **prehistoric refrigerator.**

HEY-- YOU ONE OF THE ***NEW PEOPLE?***

I'M IN ***LAND-SCAPING.***

GREAT. THEY'RE ALL ***GETTING STARTED*** OUT BACK.

IMPRESSIVE, RIGHT?

IT'S GONNA BE THE ***TALLEST*** RESIDENTIAL BUILDING IN ***GOTHAM*** WHEN IT'S FINISHED.

YEAH. Very cool.

It's **awful.**

Croc was **right.** No one is **actually** going to **live** here.

This isn't **housing.**

It's a **tomb** for **wealth.**

Huh?

SKTCH

It's full of **ghosts.**

HELLO? WHO'S THERE?

Huh?

Then again, this **whole city** is full of ghosts.

The **past** is always waiting to **ambush** you.

Bringing you face-to-face with your **unburied dead.**

Whether you're **ready** to **face** them or **not.**

NEXT: KNIGHT TERRORS!

MODERN MASTERS RETURN, AND A NEW START FOR WALLY WEST BEGINS!

THE FLASH #800

Written by JEREMY ADAMS • GEOFF JOHNS • MARK WAID
JOSHUA WILLIAMSON • SIMON SPURRIER

Art by FERNANDO PASARIN & OCLAIR ALBERT • SCOTT KOLINS
TODD NAUCK • CARMINE DI GIANDOMENICO • MIKE DEODATO JR.

Cover by TAURIN CLARKE

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CELEBRATE 800 ISSUES OF THE SCARLET SPEEDSTER WITH THESE DYNAMIC VARIANT COVERS!

Variant cover by Michael Cho

Variant cover by Jeff Dékal

Variant cover by Simone Di Meo

Variant cover by David Nakayama

Variant cover by Otto Schmidt

Foil variant cover by Francis Manapul

1:25 variant cover by Javier Rodríguez

1:50 variant cover by Matt Taylor

The Flash movie variant cover by Jonboy Meyers

A landmark oversize anniversary issue

June

DC NATION INTERVIEW

ANDY MUSCHIETTI

THE DIRECTOR OF

How would you describe *The Flash*?

The Flash is a thrill ride. It's full of exciting twists but ultimately relates to human emotions. It's a huge spectacle as well as a very compelling drama and comedy. It's a lot of fun!

What is the emotional core at the center of this film?

The Flash is about family and loss. It centers in on making peace with the things you can't change, which is the underlying message of the film. It has a lot to do with the human struggle in terms of having something we would like to change from our past. The time-travel in this film is a metaphor for this. What if you had the ability to literally fix things by traveling back to the past? The fact that this was also based on the *Flashpoint* comic series was exciting to me as well—even if it's a looser adaptation, it has a seed of it.

What was it like working with multiple Bat-Men in the film?

What's exciting about this is that Ben Affleck and Michael Keaton have played Bruce Wayne before and they each had different approaches to the character and tone. I think in the case of Michael Keaton's interpretation, there's a sarcastic sense of humor that is tied to Bruce Wayne's coping mechanism. He has a very dark side, but there's also a lightness to him and that's what I found remarkable about his performance. Also, for Wayne Manor it is almost like a cathedral. There's this combination of stunningly beautiful buildings surrounded by decay and grime. It's sort of how Bruce sees the city. It used to be great, but has now been taken over by really toxic elements.

How does Supergirl fit into the film?

One of the twists of this adventure is that Superman is supposed to have landed in Siberia and a group of mercenaries found him. Bruce discovers an asteroid that fell in Russia and Barry believes Superman must be there. What they find is Supergirl, which is very consistent with the existence of infinite timelines where some things are exactly the same and others are widely divergent. There are inevitable intersections, but some things are very different, like this one.

THE FLASH

IN THEATERS JUNE 16!

DC COMICS MARIE JAVINS Editor-in-Chief, DC Comics ANNE DePIES Senior VP – General Manager JIM LEE Publisher & Chief Creative Officer DON FALLETTI VP – Manufacturing Operations & Workflow Management LAWRENCE GANEM VP – Talent Services ALISON GILL Senior VP – Manufacturing & Operations JEFFREY KAUFMAN VP – Editorial Strategy & Programming NICK J. NAPOLITANO VP – Manufacturing Administration & Design NANCY SPEARS VP – Revenue

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